

GRAHAM RYE ON THE GOLDENEYE SET AT LEAVEBEEREN - PHOTOGRAPH ANDREW PILKINGTON

# ADVENTURES IN THE FAN TRADE

For 25 years  
The James Bond International Fan Club  
and '007' MAGAZINE have consistently  
set the standard in James Bond magazine  
publishing, special events, archiving, and a  
unique range of 007 products.  
GRAHAM RYE takes a personal  
journey through a quarter century of  
innovation and determination – and when  
necessary, sheer bloody-mindedness,  
to show that *still...*  
**...NOBODY DOES IT BETTER!**

PART I – 1979-1994

**“Nothing is ever accomplished  
by a reasonable man.”**

*George Bernard Shaw*



*‘Five hundred JBBFC members ensured  
all Ross’s personal time was at a premium.’*

**I**f there's one constant that runs through the 40 years plus of this writer's foray into James Bond fandom, it must be love – an all-consuming love of a subject matter. This love affair with James Bond can mean many different things to many different people, from all walks of life, on every level of social strata – in fact, every race, creed and colour on the planet. Never have so many people been so addicted by one fiction.

This fascination with 'all things Bond' has thread its way through my life for over four decades, and is now as impossible to separate from my life as the emptied stratum of coloured sand from the glass ornaments purchased on seaside holidays in those bucket and spade days..

My early introduction to the James Bond character first began at the impressionable age of 11 when my Dad took me to see the first Bond film, *Dr. No*, on its original cinema release in 1962. By 1964, with the release of the third Bond film *Goldfinger*, I had discovered Ian Fleming's 007 novels and was hooked – for life! As a schoolboy I would often cycle the 10 miles from my home in Southall to Pinewood Studios in Buckinghamshire, on the off-chance

of spying some 'Bond action'. The gatehouse 'boasted' a smart peak-capped Commissionaire in the Sixties, and he became used to my regular cycling trips. He would often give me reams of 'Call Sheets' for the productions shooting at the time, including *You Only Live Twice* and later,



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chute. Tomorrow the stuntman could do it! Later, also thanks to the Commissionaire, I would visit Ken Adam's fantastic volcano set. Both events would have a profound and lasting effect.

Leaving school at 16 in 1968, I suppose it was the artistry on so many levels of the James Bond films that eventually led me into an early career of design and photography; however, I was unable to combine both my interests in a professional capacity until many years later. You've seen those joke mottos in offices which read, "You don't have to be mad to work here but it helps!" – well, after revisiting all that's happened in the last 25 years of these Bondian misadventure, I have realised I must have been completely insane!

**1979**

The James Bond International Fan Club began life in 1979 as The James Bond British Fan Club, when teenage James Bond fan and fervent Queen's Park Rangers supporter Ross Hendry decided it was about time there was a club in the UK to celebrate his favourite hero, James Bond 007 – and also in order that Bond fans could meet and share their common interest.

High School students Richard Schenkman and Bob Forlini had started an American James Bond Fan Club

based in New York earlier in 1974. Schenkman would later go solo to continue his excellent (but unfortunately titled) publication 'Bondage', until joined by James Bond author-to-be Raymond Benson, as Vice-President of this U.S. club. *Bondage* would subsequently close some 15 years later when Schenkman's career at that time, directing 'Playmates' features for the *Playboy* empire, precluded him from overseeing the production of a Bond 'fanzine'.

April 1st 1979 saw issue number one of '007' published by *The James Bond British Fan Club* – a double-sided A4 photocopied news-sheet heralding the imminent arrival of the eleventh James Bond movie *Moonraker*. Although these early publications were often executed in rather a crude fashion, the enthusiasm and love of the subject matter shone through from all who contributed.

In 1979 for the princely sum of £1 (£1.50 International no less!), JBBFC members were treated to a 'Membership Card, Four 007s a year, a chance to purchase Bond material, Competitions, Outings, Pen-pals' – and even an 'Answer service!' Ross ran the whole affair from his bedroom in his parents' house in a quiet Harrow cul-de-sac – a monumental task for any individual! Five hundred JBBFC members from around the world ensured that all his personal time (and





*'The JBBFC broke new ground with its 1981 convention in St. John's Wood.'*

much more besides!) was at a premium. During the following two years The JBBFC became organised along the lines of a social club run by a committee. It also boasted branch heads in many different areas of the UK and overseas – and even a Junior Branch! During this period Hendry's team in the UK included: Peter Ettetdgui, Adrian Cowdry, Mark Ashby, Paul Riddell, Chris Nixon, Andrew Pilkington, Kevin Harper, Mike Corfield, Nick Capp, Bill Lynas, Mark Noakes, David Rees, Peter Doherty, Iain McDougall, Gerald Mulligan, Simon Butt, Paul Ettetdgui – and in 1981, Graham Rye, JBBFC Vice-President and graphic designer on '007'. While overseas Club members were organised by: Joel Shapiro, Peter Caifa, Thomas Nixdorf, and Berni Ringvold.

Cassandra Harris – accompanied by her husband Pierce Brosnan, who sat with their children at the side of the audience while his wife was interviewed on stage. I was shooting stills of the event all day, and guess what – I never shot one frame of Pierce!

In those days no one knew who he was!!! But I did sit and chat with



him a while – a great bloke! Our paths wouldn't cross again for another 14 years. Other guests who attended were: Bond credit title designer Maurice Binder, *Goldfinger's* Mr Ling – Burt Kwouk, Sue Vanner – the 'Alpine Chalet Girl' from *The Spy Who Loved Me*, Wing Commander Ken Wallis

(with 'Little Nellie' – of course!), and Don McLauchlan from Lotus Cars. Another Brosnan also lending their support on stage was *James Bond In The Cinema* author John Brosnan (no relation!). What I remember of the event, everyone enjoyed themselves and it was a good first attempt at a convention. This was the first time that fans anywhere had been able to meet Desmond Llewelyn, and he would return time and again to lend his support to the Club, something he believed was a worthwhile organisation, right up until his tragic untimely death. No matter how many times Desmond appeared at our events he was always surrounded by enthusiastic hordes of fans hoping for a word with 'Q' and the obligatory autograph. He is still greatly missed by all who loved him.

In December 1981, George Lazenby featured for the first time on the cover of '007' (#9), which had now increased to 24 pages, but had shrunk in page size to A5. Unfortunately the publication was still produced on a photocopier.

**1982** On the eve of its 1982 convention, The JBBFC gained its first TV publicity when it was featured on London Weekend Television's *The 6 O'Clock Show*, hosted by Michael Aspel with

Danny Baker and Janet Street-Porter. Ross Hendry, together with Mark Ashby (replete in a yellow *Moonraker* space suit two sizes too large!) and Andrew Pilkington, were questioned by Gloria Hunniford, making her debut as a TV interviewer, then looking more like a drab housewife than the glamorous showbusiness personality we know today. I realised how *The 6 O'Clock Show* treated most of its items and wisely stayed inconspicuous. As was to become the norm for many years, TV took a clichéd stance (nothing's changed there then!) and sent up the whole thing.

The subsequent convention at the Wembley Conference Centre was on an altogether larger scale, being held over a weekend in a 200-seater auditorium, featuring screenings of Bond films and a 'James Bond Mastermind Competition', and also included a separate Bond exhibition of costumes and memorabilia. The guests at this event included: Editor & Director Peter Hunt, Maurice Binder, Production Designer Syd Cain, Screenwriter Christopher Wood, author John Gardner, Stuntman Fred (Krilencu) Haggerty (who turned up unannounced and asked if it was okay to watch *From Russia With Love* – great bloke! Sadly now deceased.), and John McLusky – illustrator of the original *Daily Express* James Bond comic strips. This event

was certainly more professionally conceived, and the highlight was undoubtedly Ross's excellent interview with new Bond author John Gardner, an impressive coup at the time. Unfortunately we were badly let down by the Conference Centre when its sole projector broke down, leaving our audience at a loss for over an hour. With more experience under our collective belts we could have handled this faux pas better than we did – but hey, no pain no gain!

The JBBFC planned to return to the Wembley Conference Centre annually for its convention, but unfortunately in 1983 the Bond filmmakers EON Productions decided to put the block on us hiring any prints for screening. Earlier in the year Ross had received a letter from EON after he had written to them hoping they would sponsor The JBBFC and received the following reply from Charles 'Jerry' Juroc:

"In answer to yours of 11th September, please understand that there is no way that Eon, as a company, can financially back any 007 fan club anywhere in the world.

It is a bit different for an individual actor, such as Clint Eastwood, to decide whether he wishes to back one of his own clubs. I know this may be difficult for you to understand, but we have painfully reached the decision that a James Bond 007 fan club is not

necessarily acting in our best interest. Therefore any co-operation on our part must be kept to a relative minimum."

I telephoned Jerry, then EON's Vice-President in Charge of Marketing to plead our case for the convention prints. But he was having none of it, and told me in no uncertain terms, "We do not find it in our interest for you to show our films now or at any time in the future!" Regrettably, and to the huge disappointment of JBBFC members around the world, we had no other option but to cancel our pre-advertised event, as the films took up a major percentage of the day. Looking back at the editorial stance in '007' on the Roger Moore Bond films during the Eighties, it's not difficult now to understand EON's attitude. Roger was forever being castigated (and that's putting it mildly) for not being Sean Connery, and, rightly or wrongly, the films were generally given a right lambasting! For us at the time, had we thought about it, it would have been a bit like wondering why our uncle hadn't given us a birthday present after we'd kneed him in the groin. So minimalism set in for many winters of our discontent.

1982 also saw the first printed edition of '007' (#11), but I felt the finished item still left a lot to be desired – the printer should have been shot! Printers have given me more

**LICENCE RENEWED**

The following transcription is the interview with author John Gardner at The James Bond British Fan Club 1982 International Convention at The Wembley Conference Centre, and originally appeared in The JBBFC bi-monthly publication 'For Your Eyes Only' (Vol. 4 No. 6 – 1983)

You've written a large number of books and are a very prestigious author. How were you approached to write the Bond novels?

Well, I didn't believe it when it happened. I was working on a novel at the time, and one morning the mail arrived, and I found an envelope which I couldn't quite place. So I left it until just before lunch, and when I opened it discovered that it was from a friend, who was himself a very famous author, saying that he had been asked to sit on a panel at Glidrose, the literary copyright holders of Ian Fleming and James Bond, and they had a short list of six names to ask and I was at the top of the list. Would I prepared to discuss doing some continuation James Bond books. Well, I left it for about three days and then rang author friend to ask him if he was playing a practical joke on me, and he said he wasn't, far from it.

Well, I waited another three days

to get things sorted out. You see I already had enough work to keep me going for the next four years. So all my time was taken up. However, it was a tremendous challenge and a great honour, so I thought I would have a go, and if it worked, okay, if it didn't, well it didn't. I was conscious by that time that everyone was taking a gamble. When I met Glidrose I was even more conscious just how much a gamble the idea was. I finally rang my agent explaining that I had been asked to do some continuation James Bond novels – what do you think? Like all agents he said, 'of course you'll do it!' So it was settled.

When they drew up the contracts it was for three novels, but because it was such a risky venture there were let outs all the way down the line, which meant that they had to pay me even if I didn't write the books, or if at anytime they didn't like what I had written and I was not prepared to change it, then the books would not necessarily be published.

Happily LICENCE RENEWED has done exceptionally well both in the UK and the States, and FOR SPECIAL SERVICES comes out over there next month.

Did you ever meet Ian Fleming? No, which was rather sad because he died two days before my first successful novel was published. We were





‘....everyone enjoyed themselves and it was a good first attempt at a convention.’

heartache in the 25 years of publishing ‘oo7’ than anything else I would care to mention. ‘oo7’ (#12 & #13) became the first issues to use a second colour red as part of its strap heading and was the last issue at the A5 page size.

**1983** In 1983 it was decided to step up the print quality of ‘oo7’ (#14) and increase the size of the publication to A4 with 44 pages and a two-colour cover (a reprint of ‘oo7’ [#14] was also produced with a different second colour blue and marginally different content). JBBFC members greeted issue #14 with much enthusiasm, but unfortunately the same could not be said of EON Productions. EON promptly fired a salvo from their solicitors regarding the use by us of a ‘modified version’ of their copyright owned ‘007’ & Gun Logo as part of our cover design (although at that time remarkably, I later discovered, it had not been trademark registered). Used in connection with a still from the rival Bond production *Never Say Never Again*, with hindsight, it isn’t difficult to see why EON were upset, but such was our naivety at that stage in our development in running the JBBFC, I can honestly say it never occurred to any of us at the time – James Bond was James Bond was

James Bond et al. Having skillfully side-stepped any litigation for damages (imagined or otherwise), it was time for a new look for our oo7’ publication.



**1984** After nearly five years of little or no personal time, and a great deal of hard work, Ross Hendry decided it was time to say goodbye to The JBBFC, leaving in 1984, when, with Andrew Pilkington, I took over the complete organisation of the Club. After months of extensive reorganisation The JBBFC rose again. Later in 1984, ‘oo7’ #15 was published with a new

banner logo derived from the opening credit title sequence from *Never Say Never Again*.

**1985** During late 1985 I was made redundant from my position as a designer and photographer on a magazine, which came two weeks after I signed a contract on a new studio flat. James Bond took a back seat when survival became the name of the game.

**1986** Having sold the flat literally at the eleventh hour and fifty-ninth minute to a new owner, avoiding repossession by the building society by the skin of my teeth, I was back with Mum and Dad. Of my almost 53 years, I have spent 45 of them under My Mum and Dad’s roof. It wasn’t laughter and smiles all the time, we had our disagreements, but these were always short-lived and ultimately of little consequence. It says a lot about one’s parents that it is possible to co-exist in such harmony over such an extended period of time. They have both been wonderful.

**1987** At last ‘oo7’ #16 hits the doormats of some very patient and under-

standing Club members. While the banner heading derived from the credit titles of *Never Say Never Again* ‘kind of’ worked with a still of Sean Connery from that movie underneath, its shortcomings became starkly apparent on the cover of issue #16 when used with an image of Timothy Dalton in *The Living Daylights* – time once again for a total rethink!

**1988** March 1988 saw the publication of ‘oo7’ #17, complete with new logo design. In the summer of the same year The JBOO7FC became a commercial business and moved into its first rented office in Woking. A business client lent me my first month’s rent and urged me to go for it. I started with no financial backing other than the limited subscription fees from the fan club. Our office telephone number was the first use by any James Bond-related business or organisation of the numerals 007 in the last three digits of its telephone number (Soon after, The JBOO7FC telephone number was used as the answer to a question in the Channel 4 quiz *15-To-One*). Now it’s a cliché.

Also during 1988 after joint consultations with Derek Coyte for EON Productions, and Peter Janson-Smith for Gildrose Publications, ‘oo7’ #17 (a marginally different reprint version)

became available for sale as a non-licensed product in high street branches of W. H. Smith, John Menzies, Harrods and other new-stand retail outlets, selling over 30,000 copies in its first 12 months of publication. In 1989 it would also become available in the Odeon and Cannon cinema chains throughout the UK for the release of *Licence To Kill*. The JBOO7FC was the first fan organisation in the world to be entertained seriously by EON Productions. A number of official meetings took place through the years in EON’s offices at South Audley Street, Pinewood Studios and Leavesden Studios between myself and Derek Coyte, Jerry Juroe (Vice-President in Charge of Marketing), John Parkinson (Vice-President in Charge of Marketing 1991-1997), and Producers Barbara Broccoli and Michael G. Wilson.

Between 1988 and 1989, ‘oo7’ issues #18 to #22 extensively covered Timothy Dalton’s unfortunately short but impressive tenure as James Bond, partnered with an array of other groundbreaking articles and interviews. During this period I embarked on the first edition of my book *The James Bond Girls* when I took the idea to EON Productions and the publishers Boxtree. At that time Boxtree were little more than a fledgling publishing company, and my project was to be

their first all-colour publication and officially licensed film book. Because of the production expenses they pre-varicated until the eleventh hour whether to run with the project or not – eventually leaving me only eight weeks in which to write the copy!

So the idea of interviewing the Bond actresses for my book – many of whom lived around the world – went completely out the window, and besides, Boxtree didn’t have a travel budget! Not a happy experience.

It took another 14 years before Maryam d’Abo and John Cork, with EON’s complete support, would set the record straight text-wise, if a little preciously, with their *Bond Girls Are Forever* volume.

**1989** In 1989 members of The JBOO7FC had their first official taste of a James Bond preview screening when I persuaded EON Productions, MGM/UA and United International Pictures to supply me with 200 tickets for dissemination to our Club members. Cubby Broccoli and Michael G. Wilson attended the morning preview at the Odeon Leicester Square, where my Bond girls book was also given its first airing in the cinema foyer. On leaving the cinema, Club members couldn’t believe their luck when Cubby and Michael made their day by

“I’m not really interested in the movies.”

supposed to have had an amusing confrontation on television, which he had almost agreed to, but it all fell apart when he died.

**Had you read any of his books at that time?**  
Oh yes. I was a great fan in those days.

**How did you envisage Bond at that time?**  
Well, this is something that came up when I began to start the new ones. I have to say straight away that the film image went out the window because my brief was to go back to the original books. I’m not interested in the films at all. I realised at the very beginning that I had to wipe Mr Connery’s face from my mind and Mr Lazenby’s and Mr Moore’s. I had to try to go back to my own first reading of the books years ago and try to remember how I first pictured the character, which was more or less the case as Mr Fleming described him.

**I seem to remember hearing that you started LICENCE RENEWED by listening to Bond film music.**  
Yes, that’s true. I always use music to blot out the silence that always surrounds a writer when he is working alone. It is usually a film score, but I also have an extensive collection of classical records which I listen to seri-

ously. I thought stupidly that it would be easy. All I had to do was to play the Bond scores and everything would fall into place, but the first morning I sat down, and I think I started out with *Goldfinger* and went through the whole lot and got snow blind looking at white sheets of paper. It was no good because I had already wiped the films from my mind. On the second day I had to think of something else and it turned out to be Wagner’s Ring Cycle, which I knew very well. So I wrote the first one to Wagner and the second mainly to Shostakovich and Walton.

**Some readers have described LICENCE RENEWED as a film script, which is fair comment as it is very visual.**  
Well, I always try to write visually. Actually, when I was in New York doing a show, I was accused blatantly across the microphone of writing a film scenario, which was the farthest thing from my mind, because I’m not really interested in the movies. I’m sorry but I’m not. My interest is in the written word. Anyway, this person said it reads like a film scenario and your doing this because they were running out of film titles, and they want to make some more. Well this, of course, is nonsense – and as far as I understand the situation the producers can make their own stories



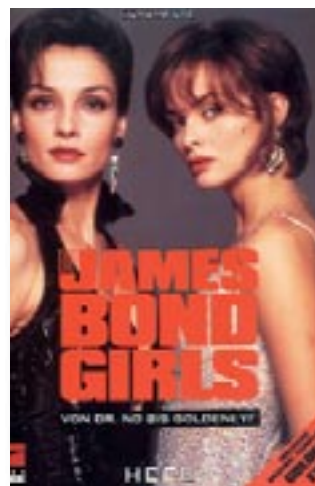


*‘I realised how ‘The 6 O’Clock Show’ treated most of its items and wisely stayed incommunicado.’*

enthusiastically signing autographs. With The JBOO7FC’s professional and commercial status firmly established in the summer of 1988, it was unanimously agreed that our next convention could only be held at one venue.

where the damage was more noticeable. With only three days before the event the finished print was delivered to the NFT for a test screening – and as Chris and I sat and watched the film, it passed with flying colours. A job bloody well done!

the film and aired his annoyance about the fact there wasn’t a top quality print available of the most successful Bond film ever made! Watching the film sitting next to Terence Young was a priceless experience, as from time to time he would lean over and whisper personal memories of the filmmaking. Had someone told me in 1965 while I was sitting watching *Thunderball* in the Odeon Hammersmith, that 25 years later I would be watching the film again sitting next to its director, I would have dismissed the idea as a fanciful dream. So sometimes, dreams can come true – you just have to make them happen. After the screening, Andrew and I and a number of Club associates, with our celebrity guests Terence Young and his family accompanied by Lady Orr-Lewis, Molly Peters, Maurice Binder, John Stears, Syd Cain, and George Leech all left by special coach for the ‘Thunderball 25th Anniversary Dinner’ I had arranged at Oscar’s Brasserie in Leicester Square. It was a wonderful evening of anecdotes and warmth.



May 5th 1990 and I took to the stage of the NFT for the first time, in fact any stage for the first time, and was as um! nervous um! as um! hell um! Not one of the most dynamic debates by a long shot. I introduced Terence Young, the film’s director, who came on and spoke a little about

In our 1990 special *Thunderball* 25th Anniversary issue of ‘007’ (#23) we ran a complete report on our event at the NFT, and as an epilogue in that article we strongly suggested that a set of new prints of the Bond films should be donated to the British Film Institute for regular screenings at the

NFT. We also directly suggested this idea to EON Productions. In 1996 the BFI acquired brand new prints of *Dr. No*, *From Russia With Love*, *Goldfinger*, *Thunderball*, and *You Only Live Twice*, which were screened in a season sponsored by *Martini*.

After a mammoth amount of planning, and persuading and cajoling of studio management, The JBOO7FC presented a world first in 1990 – an exhibition of James Bond film props in a two-day convention – an exhibition yet to be equalled for its sheer variety, style and location – Pinewood Studios – and in the process became the first organisation outside the film industry to be granted permission to hold an event in the prestigious studio complex. Over the weekend of September 29th and 30th, 200 JBOO7FC members from around the world spent their weekend immersed in the world of James Bond at the spiritual home of 007, being ferried to the studios from train stations in specially organised double-decker buses. The weekend event featured the largest display of James Bond movie props ever assembled for public viewing, when on ‘B’ Stage at Pinewood Studios, The JBOO7FC exhibited every single item housed in storage at the studios by 007 filmmakers EON Productions. Much to my frustration I discovered that the Bond props were scattered all over the

studio complex – in lock-up garages, in storerooms at the top of narrow flights of stairs, in fact, in every nook and cranny imaginable. In the process I identified and itemised all the props, and produced together with Iris Rose, EON Productions’ Unit Manager, a detailed itemised inventory of their unique collection for the first time, sowing the seeds for future James Bond exhibitions. I also plotted the exact Bond film locations in and around the studios’ gardens and backlot, and organised the walking tour for Club members attending the two-day event, briefing JBOO7FC steward Dave Worrall who acted as tour guide. A ‘007 Mastermind’ competition was also held live on stage. We were joined on ‘B’ Stage by our celebrity guests, including Desmond Llewelyn, Maurice Binder, Production Designers Syd Cain and Peter Lamont, Special Visual Effects Oscar-Winner for *Thunderball* John Stears, Wing Commander Ken Wallis and ‘Little Nellie’ (of course!), and ex-Bond girls Carole Ashby (featured in *Octopussy* and *A View To A Kill*) and Molly Peters from *Thunderball*.

From the letters of thanks I received I’d say the event was a resounding success, despite being considerably let down by the then crummy in-house caterers. This event proved to be my ‘baptism of fire’ when it came to event organising. I’ve

never learned so much so quickly about all kinds of stuff in my life before or since. I began to believe I’d bitten off more than I could chew, and both my mental and physical stamina was stretched to breaking point in the run up to the event. Luckily I’ve always had a healthy appetite when it comes to a challenge, and just as well, because in the three days prior to the event I only managed to snatch three hours sleep. To say I was spaced out over that weekend would be the understatement of all time, only my adrenaline carried me through. To think I did all that – and didn’t earn a penny out of it! (For the full story see ‘007’ #24). I vowed – “Never again!” The 1990 event was seen round the world on TV news footage, and all our subsequent events would gather major world media coverage.

**1991** Monday April 8th, a black day for the friends and fans of Maurice Binder.

Maurice died aged 66, finally succumbing to a lengthy battle against lung cancer. A very private man Maurice kept his illness a secret from friends, family and colleagues. His Bond credit titles were one of the main inspirations behind me wanting to enter graphic design as a profession. His gun barrel sequence for the opening of *Dr. No* is the most innova-

**“...this was a terrible bone of contention between Glidrose and I.”**

too if they want. It make no difference to me financially, they pay me a straight fee, which is less than I get for my other novels, but then as I said they are taking a gamble.

**How do you actually set about writing a book?**

I start out with a broad idea. Actually this was a terrible bone of contention between Glidrose and I. They wanted the whole thing set out, a synopsis in effect, and I hate doing synopses of books because if you are, as I am, a writer of fiction, you have to entertain a reader, and I don’t like to know what happens. I like a character to surprise me. I only start with a broad plan, so that by the time I get halfway I have a rough idea where the end is going to be. If I’m not surprised I’m not going to surprise an audience. I once asked a famous theatre director who he directed for, and he said I always direct for myself and hope the audience will enjoy it.

I had a lot of hassle with Glidrose about a full synopsis, but I did one and pointed out that it was really only half a story because the second half was likely to change and the ending of LICENCE RENEWED was very different from the one you eventually got. It was going to be a flower festival along the Italian Riviera, a part which I knew very well as I had been there many times before. However,

almost at the last minute I decided that it was too hackneyed, and everyone knew about the flower festival. The I saw in the paper about the Perrignen thing which was about to happen so I flew down there and walked through each sequence while the actual festival was going on. I also picked up the airport scene from these because, the airport buildings, the aircraft, the broken fence and the railway line were all there.

**Your style of writing is very different from Ian Fleming’s. I think Kingsley Amis tried to copy Fleming, whereas you appear to have used your own style.**

Well, sorry to disappoint you, but that isn’t my style. One of the first things I said to Glidrose was ‘do you want me to copy Mr Fleming?’ – and they told me no! I was to write it and see what happened.

It’s strange because your style changes, because you are writing Bond you have to change your style to recapture him. I hope I have. Some people say I haven’t. My agent and myself both talk about Bonds and Gardners, which are my own books. Once you have Mr Fleming’s character there are certain restrictions, you can’t go shooting off in different directions. You have the character completely formed. The most difficult thing was to lift Bond out of the





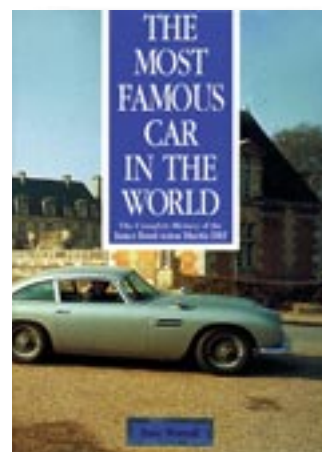
1. Desmond and Ken Wallis are joined by Sue Vanner for the photo-call. 2. Ross and Sue pose for the Daily Mirror. 3. Walter Gotell chats with Ken Wallis. 4. Maurice Binder takes centre stage. 5. The Lads! JBBFC Stewards: Paul Riddell, Adrian Cowdry, Andrew Pilkington, Chris Nixon. 6. Tickets please! Andrew Pilkington greets convention attendees. 7. Cassandra Harris answers a question. 8. With Ross, Walter Gotell practises détente off-screen as well as on, while Burt Kwouk keeps them both covered. 9. Desmond with Lotus Cars representative Don McLaughlan. 10. Sue Vanner autographs Adrian Cowdry's convention programme. 11. Mastermind winner Mark Ashby is presented his trophy by Adrian Cowdry. 12. Carol Bryant and Paul Riddell model the latest in Moonraker-wear. 13. Ross hosts question time with guests Burt, Sue and Walter. 14. Alkis and Cassandra answer questions from the audience. 15. Maurice explains how he created the gun barrel sequence.

*'This event was certainly more professionally conceived....'*

tive piece of title design I think I've ever seen. As Maurice recalled at one of conventions: "Time was pressing as the film (*Dr. No*) was all but completed and about to premiere." "I had fifteen minutes to prepare a presentation to the studio of my ideas for a title sequence! I figured a gunshot across the screen would be effective, and had these little white price stickers which I placed on a black storyboard. I thought it would be a good idea to look through the gun barrel and see James Bond as he walked out firing at you. Then the blood comes down the screen. They liked the idea but it didn't come to life until I filmed it."

Maurice was always the voice of encouragement. He was enthusiastic about what I was trying to achieve with the Club and always supported our events. It was my good fortune to dine out with him on several occasions at the *La Famiglia* restaurant (he'd never let me pay my share of the bill!), when we would discuss all kinds of things, including his abiding passion with ships, which stemmed from his early days in the U.S. Navy. However, the conversation would usually come back to Bond, or sometimes his work with the American director/producer Stanley Donen, on films such as *Arabesque* and *The Grass Is Greener*. His burial took place on Sunday April 21st at the Liberal Jewish Cemetery in London. The

service was a simple one attended by a handful of friends and colleagues, and at which both Andrew and I were honoured to attend. He was a real friend and mentor and I wept openly as I let the soil fall from my hand on



to his coffin. It is my deep regret that I failed to attend his final public appearance, his lecture at the National Film Theatre, particularly as afterwards he asked Andrew, "Where's Mr Rye tonight?"

In addition to producing further editions of '007', much of my year was taken up with editing and designing Dave Worrall's excellent book

about James Bond's Aston Martin DB5, *The Most Famous Car In The World*.

**1992** 1992 was the 30th anniversary of the James Bond film character, but unfortunately there was no Bond movie in release or even in production. An anniversary too important to miss, it fell to The JBOO7FC to celebrate 007's birthday in style with a convention at Pinewood Studios on Saturday September 26th, where a selective display of 007 props were also exhibited. Club members were also treated to a big-screen showing of *Dr. No* in Pinewood's luxurious 'Theatre Seven'. Guests included ex-Bond girls Madeline Smith (from *Live And Let Die*) and Jan Williams (featured with Robert Shaw in *From Russia With Love*), Stunt Arrangers Paul Weston and George Leech, Wing Commander Ken Wallis and 'Little Nellie' (of course!), Desmond Llewelyn, Iris Rose (unit production manager for EON Productions on all the James Bond films from *For Your Eyes Only* [1981] to *Die Another Day* [2002]), Production Designers Syd Cain and Peter Lamont, SFX miniatures and Oscar-Winner Derek Meddings, and *From Russia With Love* Bond villain Vladěk Sheybal, who, before cutting our special 30th anniversary

cake, gave a memorable impromptu recollection of his time at Pinewood over the years, and the 'ghosts' from the past who once occupied the very chairs in which we were seated for lunch. It was a truly poignant moment as he gestured to where he remembered a veritable 'who's who' of international stars had sat and chatted over lunch, such as Sir Laurence Olivier, Gregory Peck, Diana Dors, Alan Ladd, Tyrone Power, Dirk Bogarde, Kenneth More, Stewart Granger, Peter Finch, Jack Hawkins, Kirk Douglas, Anthony Quinn, Richard Harris, Sean Connery, Robert Shaw, Orson Welles, and Marilyn Monroe. Sadly it was to be Vladěk's last public engagement, as only three weeks later he died suddenly at home of an abdominal haemorrhage. He was 69.

I attended Vladěk's funeral service at the Brompton Oratory on October 27th, where the lesson was read movingly by fellow Polish actor, Rula Lenska, and a choir sang magnificently. I had only spent a few hours with Vladěk toward the end of his life, but this short meeting afforded me the truly beautiful experience of visiting a magnificent building to honour the memory of this multi-talented and remarkable man. He had given his time freely for my event and thrown himself into it with much gusto. I felt it my duty to reciprocate. I still believe

I got the better side of the bargain. Thank you Vladěk.

Co-organised with Dave Worrall of *The James Bond Collectors' Club*, the event ran smoothly, but for me seemed to lack a certain je ne sais quois. Everyone attending once again seemed to have had the time of their lives, which again was confirmed by many letters expressing their enjoyment. But that was it for me – never again!

During 1992 after much searching I eventually discovered the whereabouts of the Moon Buggy from *Diamonds Are Forever* and purchased it for my archive, although organising the refurbishment required on the vehicle is a story in itself! The Moon Buggy was leased to Planet Hollywood from 1993 for 10 years, when it was displayed in their restaurant in Caesar's Palace, Las Vegas. It is now in storage in the UK.

**1993** When meeting Lois Maxwell again, in New York (I'd interviewed her at The Dorchester in 1983 for '007' #14), while both of us were attending the 1993 'Spy-Fi' Convention, I persuaded her to headline our first 'JBOO7FC Christmas Lunch' at Pinewood Studios on December 12th, which was organised partly in aid of *Guide Dogs For The Blind*. The

event was themed around the 007 film *Diamonds Are Forever*, and guests also included Desmond Llewelyn (reunited with Lois for the first time in eight years at our event), Paul Weston and Syd Cain. Also on display, just before its 10-year tenure at Planet Hollywood was the James Bond Moon Buggy, newly refurbished by The JBOO7FC after deteriorating for over 20 years in the Kent countryside. The 150 Club members attending could also purchase a cardboard construction kit of the vehicle specially designed by my friend Wayne Lorden and myself for sale at the event. Although these events were billed as a lunch, they usually commenced at 10.00 am but didn't finish until around 6.00 pm – real value for money at £65 per head! Also in attendance were 'Essential Bond' authors-to-be, Lee Pfeiffer and Dave Worrall, who were both 'roped in' to the proceedings. Pfeiffer acted as an entertaining auctioneer for Lois's Ascot hat (from *A View To A Kill*), much to the enjoyment of the audience of potential bidders – including yours truly, who finally purchased it, narrowly outbidding Club member Tony Gould – the rascal! Dave Worrall took part in the 'Get 007's Hat On The Rack Competition' blindfolded – and succeeded with the last of his three attempts. Beginner's luck? The event raised £1,500 for *Guide Dogs For The*

**"Well, the change of car was me."**

Sixties' image and set him down in the Eighties' image and still have him know all the things that have gone on in between.

**Whose idea was the change of car and lifestyle?**

Well, the change of car was me. It's funny, actually. I was summoned before this board at Glidrose and decided that the best form of defence is attack. So I told them what I thought could do. I thought there was no point in doing retrospective Bonds and going on from there, so I put forward the idea of freezing him and bringing him into the 1980's image. Well, they all looked aghast and said that's what we were going to suggest.

The car idea I thought was going to be turned down. I knew we had to have a different kind of car because nowadays he wouldn't be driving around in a Bentley, it would look a bit peculiar and would also cost a great deal of money. I asked a guy who knew a great deal about motor cars to pick six cars for me that he thought might be useful. I looked at the list and then borrowed the six cars from friends and test drove them all. The Saab seemed to present the image I wanted, but then I thought no, because when I take this in front of the board there are going to reject it for not being a British car, and I thought I would end up with a Mini-

Metro or something.

I was very worried, and went into this meeting and one guy stood up and said 'well one thing Gardner has got absolutely right is the car. That is the car Bond would have!' – which was very relieving.

**The Saab features certain extras, which presumably are real and would be used by an agent in the field today?**

Well, I don't think an agent would use them because I don't believe that kind of thing goes on any more. They are all available. There is one firm, as you well know, that does the job here in the UK and the States, and you can take your own motor car along, and for a great deal of money they will do exactly what I have done to the Saab. There are instruments and technology on the market, and I think Bond would have made use of them, they are not put in for fun. I know of at least two cars which have had similar extras added but there are many more.

When we had a full typescript it was suggested that we should send a copy to Saab in case they took offence, which we did, and before we knew what was happening Saab has contacted the company concerned and had the car built specially, and I understand they are building a second one now.





*‘Roger was forever being castigated (and that’s putting it mildly) for not being Sean Connery....’*

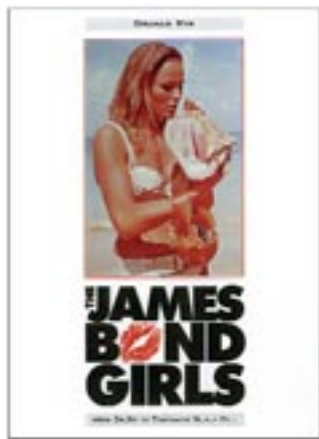
*Blind*, and after a heartfelt speech, Lois Maxwell presented our ‘jumbo-sized’ cheque to the charity’s representatives, the husband and wife team of George and Rhoda Carratt, who was accompanied by her guide dog Molly. Mrs Carratt, who was blind from birth, gave a very moving speech about what a guide dog means to a blind person. Standing behind her I looked around the room, and as she spoke I could see her words were deeply affecting many of the people listening. Turning to look behind me I saw that tears were streaming down Dave Worrall’s face. I swallowed hard and tensed my jaw, only just succeeding in quenching my own emotions. Thanks to members of The JBOO7FC there was now 4,001 guide dogs in the UK – the 4,001st named Moneypenny!

For me, the charity aspect of the event gave it a worthiness that made all the hard work even more worthwhile – but it was still exhausting. Never again!

In 25 years we’ve been approached by every charity known to man – and then some. We haven’t always been able to raise the kind of money we achieved at our ‘Diamonds Are Forever Christmas Lunch’, but we’ve always helped as much as we can when ever we’ve been called upon.

1994

EON PRODUCTIONS LIMITED Cordially invites you to meet THE NEW JAMES BOND in The Drawing Room of the Regent Hotel, 222 Marylebone Road, London NW1 on Wednesday June 8th 1994 at 12 noon for 12.30” read the fax from



Amanda Schofield. What can you say? Wow, actually. What a day! I remember there was doubt in my mind on the day regarding the actual identity of the new James Bond actor. Pierce Brosnan had been seen in London that week, so the media had been put-

ting two and two together and coming up with five! I hoped they were correct because as far as I was concerned there was no one else capable of doing justice to the role. And for the record – there still isn’t! Gordon Arnell, EON’s head of publicity on Bond 17 (soon to be titled *GoldenEye*) stood and asked the assembled world media to, “Please welcome the new James Bond, Mr Pierce Brosnan.” If anyone else had walked out from behind those screens accompanied by ‘The James Bond Theme’ I’d have been off! Later, Pierce posed with me for a photograph, and then posed for me as I took a shot of him standing next to a 007 and gun logo sign. Before he left he thanked me for the positive comments I’d made in the press regarding him being the only man for the role. As he left the room someone wished him good luck, and I commented, “This man doesn’t need luck!” Pierce heard, and turned and looked over and said, “You always need luck!” Never was a truer word said.

October 1994 our publication ‘007’ changed its name to ‘007’ MAGAZINE with issue #27 – *On Her Majesty’s Secret Service* special. This issue was one of our fastest selling editions ever.

Christmas 1994 saw a great coup for The JBOO7FC, when one-time 007 George Lazenby agreed to be my central guest at our Christmas lunch,

themed around his 007 film *On Her Majesty’s Secret Service*. This was the first UK autograph signing ever undertaken by the ex-Bond star, who I also appeared with on SKY TV to publicise the event. Other celebrity guests in attendance included Lois Maxwell and Desmond Llewelyn, reunited with George for the first time since the release of their film in 1969. Other guests attending were the wonderfully effervescent Eunice Gayson (Sylvia from *Dr. No* and *From Russia With Love*) and *Goldfinger* Oscar-winner Norman Wanstall – both attending their first James Bond fan club event; Syd Cain, George Leech (*OHMSS* Stunt Arranger), and Alf Joint (Stuntman, Stunt Arranger and Capungo in *Goldfinger*).

I think I probably enjoyed this event more than any I have organised before or since. To see George Lazenby walk out from behind the projection screen at the end of his film and be given a tumultuous standing ovation was about as good as it gets. To see how genuinely moved George was by the audience’s exhilarating tribute brought a tear to my eye – a truly great moment I’ll never forget. George was good fun to be around and I have fond memories of the time we spent together during his short stay in England, and it’s always great to see him when he’s back in the UK.



1. Maurice clowns around with a Roger Moore cut-out. 2. Sometime ‘007’ MAGAZINE contributor Fred Bryant visits the exhibition display. 3. Peter Hunt and Maurice are shown the exhibition display by Peter Etteadgui. 4. Peter joins Maurice in clowning around. 5. Syd Cain and Peter react to Maurice’s wonderful sense of humour. 6. Syd Cain answers questions from the audience. 7. Ross hosts the interview with Maurice, Syd, and Peter. 8. John Gardner poses with 007’s new Saab, and signs copies of LICENCE RENEWED in our ‘green room’. 9. John McLusky explains how a certain Mr Connery objected to having his likeness used in the *Daily Express* comic strip, until John explained that he created the ‘likeness’ prior to 1962. 10. Ross interviews Bond author John Gardner and... 11. ...screenwriter Christopher Wood. 12. Syd and John McLusky relax in our ‘green room’.

**“Because Q, of course, is not a Fleming character and we are not allowed to use him.”**

**JOHN GARDNER’S JAMES BOND NOVELS**

- 1981 Licence Renewed
- 1982 For Special Services
- 1983 Icebreaker
- 1984 Role of Honour
- 1984 Nobody Lives For Ever
- 1987 No Deals, Mr Bond
- 1988 Scorpion
- 1989 Licence To Kill (from the motion picture of *Licence To Kill* written by Michael G. Wilson and Richard Maibaum)
- 1989 Win, Lose or Die
- 1990 Brokenclaw
- 1991 The Man From Barbarossa
- 1992 Death Is Forever
- 1993 Never Send Flowers
- 1994 Seafire
- 1995 GoldenEye (from the motion picture of *GoldenEye* story by Michael France, screenplay by Jeffrey Caine & Bruce Feirstein)
- 1996 Cold

**The Laird’s castle in LICENCE RENEWED, is that a real location?**  
No that’s all made up.

**What about the Laird himself – is he based upon anyone?**  
No – he is based on two people.

**How do you go about finding names for all your characters? Fleming, for example, used to lift them from shop hoardings etc.**

Well, yes you do that. Lavender Peacock was named after my headmaster at School whose name was Peacock. I forget how the Lavender came about. I think I saw it somewhere and it seemed to fit.

Anton Murik comes from, well the Murik part comes from a motor mechanic at a garage near Bath.

**Caber is the heavy. Did you feel it necessary to have a character like Caber?**

Oh yes, of course. You are into formula writing with Bond and we were trying to go back to the original books which always had a heavy.

**What about Q’ute?**  
Well, that was unfortunate. What happened was we asked Mr Broccoli if he would mind if we used Q. Because Q, of course, is not a

Fleming character and we are not allowed to use him, he was a movie character. Mr Broccoli said he would rather we didn’t use Q, and I wasn’t trying to be clever, but I had already written Q in. So I thought it would be nice to make the character a lady, and that’s how Q’ute appeared.

**Can you tell us anything about your new Bond book FOR SPECIAL SERVICES?**

Well, it depends. I am under a certain amount of restraint. I was with the publishers for three hours yesterday and they asked me not to say anything to the television of the press or anybody else, because they wanted maximum publicity when the book came out. But you ask the questions and if I can I’ll answer them.

**Is it better than the first book?**  
They tell me it is stronger. I would be very disappointed if it wasn’t stronger because I’ve had the experience of writing the first one. I’ve had the experience of being dragged through the Bond promotional mill, etc. So I hope it is better. You have to remember, of course, that I’m writing another book in between each Bond.

**What is FOR SPECIAL SERVICES about?**  
Well, Bond is on loan to the Americans. SPECTRE is back, and so

is Blofeld, although that’s all I can say. However, you are meant to spot who Blofeld is fairly quickly.

**How do you think up all the scenes?**

Do you get an idea and rush into your study to get it down on paper? No, no. I’m a professional writer, I have been for 20 years, and a professional writer of fiction works seven days a week. I start at nine in the morning and finish at seven in the evening. Until a few weeks ago I hadn’t been on holiday for three years, and I won’t get another break for 18 months. I got used to writing when I was very young and the only way to continue being a success is to keep writing, and so it is a purely professional business. One sits down at a typewriter and stays there until the book is finished. Now what was the question again? Oh yes. Where do ideas come from? I honestly don’t know. They run into one another. You think of one thing which leads you onto something else.

**Well, we hope you carry on doing the Bond books.**

Well, I hope I shall. I know I like doing them, and if I’m asked to do some more I shall yes. Of course, I shall say yes. But we shall have to wait and see.